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**Agustín Fernández**

# **Souvenir de Teoponte**

**(2011)**

**for double bass and piano**

**duration: 11 minutes**

**The double-bass part is written in “soloist’s scordatura”, that is, the strings are tuned a major second higher than is common: from bottom to top, F# - B - E - A.**

**Following common practice, the pitches are notated as if the Double bass were notated E - A - D - G. Thus in this case the double bass effectively functions as a transposing instrument, sounding a major second higher.**

**The harmonics are in double-bass pitch, so they, too, sound an octave lower than written (aside from the transposition implied by the scordatura)**

# Souvenir de Teoponte

**Agustín Fernández**

Musical score for Contrabasso, Piano, and Contrabasso (Cb.) showing a complex arpeggiated sequence in 4/4 time, marked with a tempo of 72 bpm. The score includes dynamic markings like *f*, *p*, and *pizz.*, and a note about the piano's arpeggio being faster than the double bass's.

8

Cb.

*tr*

*mp*

5 5 5 5

*mf*

5 5 5

Pno.

*mf*

5

[illegible]

12

Cb.

Pno.

14

Cb.

Pno.

*f*

*mf*

m.s.

m.d.

15

Cb.

Pno.

*mf*

16

Cb.

Pno.

17 *non stacc.*  $\text{♩} = 60$

Cb. *f* *sff*

Pno. *f*  $\text{♩} = 60$

Red.

20 *molto riten.* *a tempo* ( $\text{♩} = 60$ )

Cb. *ff*

Pno. *ff*

24  $\text{♩} = 72$  *pizz.*

Cb. *p*

Pno.  $\text{♩} = 72$  *p*

29

Cb.

Pno.

33

Cb.

Pno.

arco

37

Cb.

Pno.

41

Cb.

Pno.

sul tasto

ritmico

liscio

45 ord.

Cb.

Pno.

49

rimbalzando molto alla punta  
*very bouncy stacc. near the point*

Cb.

Pno.

(p)

52

Cb.

Pno.

(p)

55

Cb.

Pno.

8va-1



58 stacc. ord.

Cb.

Pno.

61

Cb.

Pno.

(p)

8va

65

Cb.

Pno.

pizz.

mp

68

Cb.

Pno.

cresc.

71

Cb.

Pno.

74

Cb.

Pno.

*f*

*mp*

77 arco

Cb.

Pno.

81

Cb.

Pno.

85 pizz.

Cb.

Pno.

89 (ancora pizz.)

Cb.

Pno.

92

Cb.

Pno.

arco

*mf* ritmico

*f*

95

Cb.

Pno.

cresc.

10 98

Cb.

Pno.

*ff*

*ff*

Ped.

102

Cb.

Pno.

*ff*

*ff*

Ped.

*ff*

105

Cb.

Pno.

*p*

*p*

Ped.

*p*

109

Cb.

Pno.

*pp*

*pp*

*(pp)*

*Ped.*

*8<sup>va</sup>*

*Ped.*

114

Cb.

Pno.

*pp*

*ppp*

*mf*

*♩ = 56*

*3/4*

*(8)*

118

Cb.

Pno.

*pizz.*

*mf*

*molto stacc. e flessibile come un recitativo*

*(mf)*

*5*

*5*

*7*

*5*

*5*

*5*

*8<sup>va</sup>*

*Pedale tonale*

*Ped.*

122

**poco accel.**

Cb.

Pno.

8

6

6

125

Cb.

Pno.

*f*

5

126

Cb.

Pno.

*ff*

8:6

5:4

5:4

*ff*

*ff*

P.T. sostenere queste tre note col pedale tonale

Ped.

128

Cb.

Pno.

7

5

6

5

5

Ped.

130 pizz. arco

Cb.

Pno.

*ff*

5

Ped.

133

Cb.

Pno.

6

7

5

Ped.

134

Cb.

Pno.

6

6

6

6

*f*

5

5

136

Cb.

Pno.

5

5

5

*f*

5



**poco a poco accel.**

15

138

Cb.

Pno.

Ped.

140

Cb.

Pno.

142

Cb.

Pno.

**Vivo** ♩ = 120

*f*

144

Cb.

Pno.

148

Cb.

Pno.

*p*

*f*

153

Cb.

Pno.

157

Cb.

Pno.

*p*

164

**Poco meno mosso** ♩ = 108

non stacc.

Cb.

Pno.

*pp*

*pp* ritmico

170

Cb.

Pno.

*pp*

175

Cb.

Pno.

180

Cb.

Pno.

*pp*

8va

185

Cb.

Pno.

8va

190

Cb.

Pno.

*ff*

*mp*

*ff*

Ped.

194

Cb.

Pno.

3

197

Cb.

Pno.

*ff*

*mp*

Ped.

201

Cb.

Pno.

*ff*

Ped.

204

Cb.

Pno.

*ff* *ff* *ff*

*f*

208

Cb.

Pno.

*pp* *pp*

212

Cb.

Pno.

*pp* *pp*

pizz.

*(pp)*

216

Cb.

Pno.

219

Cb. 

Pno. 

222

Cb. 


Pno. 


225

Cb. 

Pno. 

227

Cb. 

Pno. 

Cb. *ff*

Pno. *ff* *ff* *ff*

Cb. *ff*

Pno. *ff* *ff* *ff*

Cb. *ff*

Pno. *ff* *ff* *ff*

240

Cb.

Pno.

244

Cb.

Pno.

247

Cb.

Pno.

251



251

Cb.

Pno.

Ped.

3

255

Cb.

Pno.

259

Cb.

Pno.

*ff*

*ff*

3

3

Ped.



282 arco

Cb.

*pp*

3

5

Pno.

Ped.

285

Cb.

5

5

5

5

*ritmico*

Pno.

$\leftarrow 5 \text{ eighth notes} = \text{quarter note} \rightarrow$   
 $\text{half note} = 50$

8<sup>vb</sup>

8<sup>vb</sup> *pp*

288 ben sostenuto

Cb.

*p*

Pno.

*pp*

(8)

291

Cb.

Pno.

*p*

*p*

(8)-----

294

Cb.

Pno.

*p*

*Ped.*

297

Cb.

Pno.

300

Cb.

Pno.

*pp*

pp

303

Cb.

Pno.

pp

306

Cb.

Pno.

pp

309

Cb.

Pno.

pp

28

311 *non stacc.*

Cb. *mp*

Pno. *mp*

313

Cb. *mf*

Pno. *mf*

315 *col legno, ma i toni chiaramente udibili*  
*col legno, but the pitches clearly audible*

Cb. *pp*

Pno. *pp* *sim.*

317

Cb.

ord.

*p*

Pno.

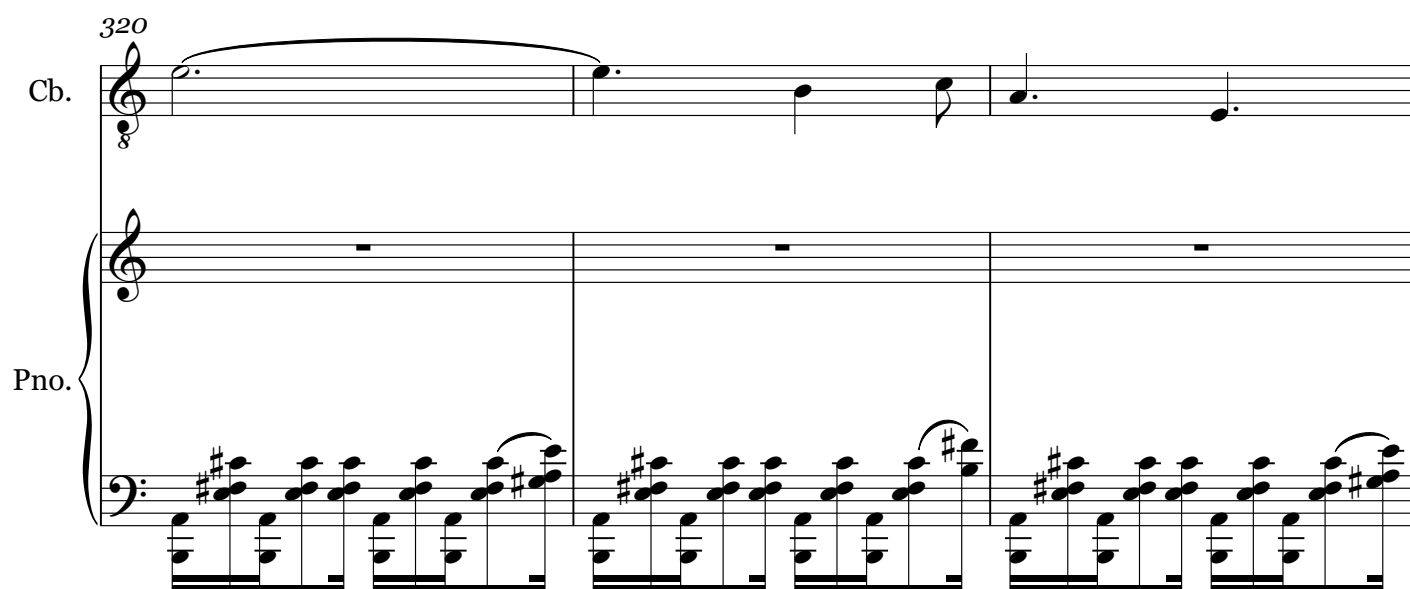
*p* ritmico ma non stacc.



320

Cb.

Pno.



323

Cb.

*> pp*

Pno.

*pp*



326

Cb.

*p*

Pno.

329

Cb.

Pno.

331

Cb.

Pno.

334

Cb.

Pno.



336

Cb.

*pp*

Pno.

*pp*

*pp*

The musical score for measures 336-338 is written for Clarinet Bass (Cb.) and Piano (Pno.). The Cb. part is in treble clef with a key signature of one flat and a 3/8 time signature. The Pno. part consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass). The piano part is marked 'pp' (pianissimo). The Cb. part has a melodic line with eighth and sixteenth notes. The Pno. right-hand staff has a melodic line with eighth and sixteenth notes. The Pno. left-hand staff has a bass line with eighth and sixteenth notes. The grand staff has a bass line with eighth and sixteenth notes. The score ends with a double bar line.